

**SELECTED SOLOS of CHARLIE
HADEN: TRANSCRIPTIONS and
ANALYSIS**

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I hereby state that this thesis is entirely my own original work.

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Abstract

Charlie Haden is a unique bassist in jazz today. He has an instantly identifiable sound, and broad stylistic taste in both the music that he records and the musicians he records with. The one constant throughout his recorded work is his own distinctive musical style.

I was attracted to Charlie Haden's playing because of his individual approach, particularly his soloing style on more traditional song forms as opposed to the freer jazz forms that he became famous for playing and soloing on in the earlier part of his career. For the purpose of this analysis, I chose duet settings for the reason that duets are more intimate by nature and perhaps because of that, more revealing.

Haden has a reputation for simplicity in his soloing. Indeed, he employs no great theatrical displays of technical virtuosity like other bass soloists. However, my analysis of Haden's performances show that he is a master soloist in command of his instrument and the musical principles of harmony, melody and rhythm, all incorporated within the particular piece he's soloing on, coupled with the uncanny ability to 'tell a story' when he solos.

I show how Haden combines the musical factors of a relatively simple note choice, a complex and highly developed sense of rhythm, and a warm and deeply individual sound in his solos.

In this paper I set out to show that Charlie Haden is indeed unique, and why.

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1. Choice of Topic

What makes Charlie Haden's playing and soloing so compelling?

Charlie Haden is unique. Where most other bassists use virtuosity, facility and speed as their musical statement, Haden uses melodic simplicity, lyricism, a deep rich and beautiful tone, a highly developed and complex sense of rhythm, an innate knowledge of American folk and country music, a firm grasp of modern harmony, and an ability to employ the dynamics of musical expression so subtly that you're hardly aware they were played. He multilayers these attributes at any one time in any of his solos, showing that his musicality goes well beyond the limitations of his instrument.

2. Charlie Haden's Background

Charlie Haden was born in Shenandoah, Iowa on August 6, 1937. His parents, Carl and Virginia, had their own vocal group in the style of the Carter Family or the Dellmore Brothers. Their band played at The Grand Ole Opry.

Later with the arrival of children, they became 'Uncle Carl Haden and the Haden Family'. Charlie joined the band at the age of two and a half after his mother found he could harmonise along with her when she sang to him. He was added to the band under the name the 'Yodelling Cowboy Charlie'. Carl Haden began broadcasting daily radio shows ('The Corn's a Crackin') from the living room of the Haden house of the time in Springfield Missouri. Guests on the show included Chet Atkins, Roy Acuff, and the Carter Family. Charlie Haden remembers Maybelle Carter singing him to sleep.

Charlie Haden took up the bass in his teens, following in the footsteps of his brother Jim who played the bass in the family band. It was at this time that he contracted polio, which consequently damaged nerves in his throat and face and effectively prevented him from singing again.

Brother Jim also had some jazz records that caught Haden's interest, enough to get him to a Philharmonic concert in Omaha that featured Charlie Parker. A year later, he met the members of Stan Kenton's Orchestra and decided that being a jazz musician was what he wanted to do. Turning down a classical music scholarship to Oberlin Conservatory, he

headed west instead, to Los Angeles. Here he met and played with Paul Bley, Art Pepper, and Hampton Hawes before hearing Ornette Coleman sitting in on a Gerry Mulligan gig where he (Coleman) was asked to stop playing. Contrary to the opinion of the musicians at that particular jam session, Haden was so inspired by what Coleman had played that he made a point of finding him. In a December 1996 interview between Ken Burns and Haden for Burns' television documentary series *Jazz*, Haden tells the story:

But one night, I had Monday nights off from the Hill Crest Club every week and one Monday night, I went to a club over by MacArthur Park called the Hague. And Gerry Mulligan's band was playing and the place was jammed. Could hardly move. I'm there by myself, I'm standing in the crowd. This guy comes up to the bandstand with a saxophone case and he asks if he can play. And I guess they say yes and he takes out this white plastic horn and he starts to play. And all of a sudden, the room lights up for me, from the heavens. You know, I say, "What is this, it sounds like a human voice on an instrument, playing so freely." He was playing in the intervals that he was playing, the whole tune in about three notes or four notes. He would play the musical feeling of everything. And almost as soon as he started to play, someone on the bandstand asked him to stop. So he stopped, put his horn in the case, put the case back, started off. And I'm trying to get to him. I'm running through the crowd, stepping on toes, you know, trying to

make my way through. I finally get to the back of the bandstand where the, you know, the door that goes to the alley, and he's gone. So, the next night I go to the Hill Crest and Lennie McBrowne who was the drummer with us with Paul Bley, he was from New York he, you know, he was kind of like my, he was my mentor. He studied with Max Roach. Really good guy. Great drummer. And he was like twenty-five and I was about 19. And I asked him, I told him, I said, "Man, I heard somebody play last night that was so wonderful and beautiful and brilliant." And he said, "Did he have a plastic horn?" And I said, "How did you know?" He said, "That was Ornette Coleman." I said, "Do you know him?" And he said, "Yeah." And I said, "Would you introduce me to him?" And he said, "Sure, I'll ask him to come in."

(Burns, Ken, December 1996. Interview for TV documentary series *Jazz*. Retrieved August 2006 from www.pbs.org/jazz/about/pdfs/Haden.pdf)

Haden and Coleman met, went back to Ornette Coleman's house, and played together, non-stop, for three days. Consequently, a long artistic collaboration began, the two together finding a way to express new musical ideas.

They were later joined by trumpeter Don Cherry and drummer Billy Higgins. This quartet introduced new harmonic, rhythmic and improvisational concepts into American jazz at that time. Ornette Coleman called this new form of expression 'Harmolodics'.

Coleman took this Los Angeles quartet with Haden, Don Cherry and Billy Higgins to New York in 1959, to what would become an historic residency at the NY nightclub 'the Five Spot'. The quartet's reputation for playing collectively with a different sound, and a completely different approach had preceded them. Haden talks about this uniquely formative experience in the Ken Burns interview:

Well, the very first we played, there were so many people there, and most of them were musicians. And I tell that story one day of, one of my students in my class asked me, "Why do you close your eyes when you play?" Well, the answer to that is for concentration. But I tell that story, The first night I played at the Five Spot, I was uncovering my bass, Billie was putting up his drums and Cherry was getting his horn, Ornette was getting his, his horn out and I looked up at the bar which was facing the stage and standing along the bar, was Wilbur Ware, Charlie Mingus, Paul Chambers, Percy Heath, every great bass player in New York City was standing there, staring me right in the face. And I said, from that moment on, I close my eyes. But anyway, it was really a very exciting, I mean it's one of the most exciting things I can ever remember is the opening night at the Five Spot because no one had heard us play before, it was the first time. And they didn't know what to expect. And we started to play

and like, people's mouths dropped and they listened and they couldn't believe it. See, but we weren't thinking about any of this stuff, we were just thinking about our music and playing the way we always played, you know. And the next night, more people came, the next night, I mean, every night, I think we played there for four months, six nights a week for four months and every night the place was packed. One night I was playing with my eyes closed again, and I'm playing and all of a sudden, I opened my eyes and somebody's up on the stage with his ear to the f hole of my bass. And I looked over at Ornette and I said, I said, "Coleman, who is this, man, get him off this bandstand." He says, "That's Leonard Bernstein." I said, "Oh." So I start, and then another night we were playing, I mean, Leonard Bernstein used to come there every night with his people that he was with after his Philharmonic things and they'd come in a limo and they reserved a table and they would listen to us every night and actually later on, he was instrumental in me getting a Guggenheim Fellowship from composition. But one night I was playing and Don Cherry was taking a solo, and all of a sudden his solo took a left turn and I opened my eyes and Miles Davis had jumped up on the bandstand, grabbed his horn

and started playing, you know, in the middle of his solo. Things like that, I mean, somebody, they set a car on fire out in front of the club one night. Someone came back in the, in the kitchen, we were on a break, and hit Ornette in the face. I mean, fights used to break out, there were arguments, I mean, every great painter in New York used to come, De Kooning, Larry Rivers, all the all the Ray Parker, Bob Thompson, all these great painters used to come and listen to us. The great writers, people from the arts and of course, lots of musicians.

(Burns interview)

The three important Ornette Coleman Quartet albums to come from that time are *The Shape of Jazz to Come*, *Change of the Century*, and *This is Our Music*. Haden says that he was taking his notes from what Coleman and Cherry were playing, and was creating a new chord structure. He developed a way of handling this harmonically:

where it was almost as if I was the pianist – I was laying down chords behind them. I had to have a chordal concept of the bass. I wasn't just playing roots; I was playing 3rds and 5ths and 7ths and 4ths and 2nds and 9ths in order to show the listener – and us – what the chords were. And the chords were being created on the spot.

(The Many Sides of Charlie Haden. August, 1996. *Bass Player* 7:8, p46)

Haden eventually split from Coleman's band, but he stayed very much involved in the avant garde scene in New York, and became somewhat politicised. He formed the 'Liberation Orchestra' with Carla Bley, which released its debut album in 1970. This band would re-form every time there was a Republican government in office in the US throughout the next 35 years, and it was a platform for protest in a musical context. At a performance with Coleman in Lisbon in 1971, Haden dedicated a Liberation Orchestra composition 'Song for Che' to Black African Liberation Movements in Portuguese colonies. He was consequently arrested the next day. Luckily, the US Embassy intervened, and he was able to leave the country. He has made political statements in more recent times, such as his *American Dream* CD made shortly after the September 11 terror strikes in New York.

From 1967 to 1977, Haden was also a core member of a group with varied line-ups, led by Keith Jarrett. He recorded on no fewer than 25 albums with Jarrett during this period. Following that experience, Haden formed Old and New Dreams with Dewey Redman, Don Cherry and Ed Blackwell, recording only three albums over the next ten years. This band was described by Haden as being essentially the Ornette Coleman Quartet with Dewey instead of Ornette.

After Old and New Dreams, Haden's next project was 'Quartet West' where the idea was to recreate the feeling of Los Angeles in the late 40s and 50s. He wanted listeners to be able to imagine themselves on Sunset Boulevard in 1948 going into Ciro's or the Coconut Grove nightclubs to hear Billie Holiday or Jo Stafford. This group recorded six times up to 1999.

Of course, in between all these key recordings and projects, Charlie Haden collaborated with many musicians to record as a sideman and leader. During the 1990s he recorded with more mainstream pop and blues artists like Rickie Lee Jones, Mark Isham, James Cotton, Beck, and Ginger Baker. His latest projects include pianist Gonzalo Rubalcaba, who he met in Cuba in the mid 1980s. He made his first duo recordings in 1976, but went on to do many more, some more famous than others. *Missouri Skies*, recorded in 1996 with Pat Metheny, is one of these. He also recorded in duo with pianists Hank Jones and Kenny Barron, among others. He has recorded with an absolute “who’s who of jazz” including Abbey Lincoln, Alice Coltrane, Antonio Carlos Jobim, Archie Shepp, Art Pepper, Bob Thiele, Carla Bley, Carlos Paredes, Chet Baker, Chick Corea, David Sanborn, Denny Zeitlin, Don Cherry, Egberto Gismonti, Enrico Pieranunzi, Fred Hirsch, Gavin Bryars, Geri Allen, Ginger Baker, Gonzalo Rubalcaba, Hampton Hawes, Hank Jones, Helen Merrill, James Cotton, Jan Garbarek, Joe Henderson, Joe Lovano, John Coltrane, John Lennon, John Scofield, Keith Jarrett, Kenny Barron, Michael Brecker, Mingus Dynasty, Ornette Coleman, Pat Metheny, Paul Bley, Paul Motian, Ray Anderson, Roswell Rudd, Stan Getz, Tom Harrell, and Toots Thielmans.

Haden is also well known as an accomplished and passionate jazz educator. In 1982, he founded the Jazz Studies Department at CalArts in California, where he still teaches today. He is very passionate about the commitment musicians must make to their art form, seeing the role of musician as much wider than just the playing of music. When asked what he taught his students in his course at CalArts, he had this to say:

Music students never talk about spirituality but that’s what it’s

all about. When you listen to Charlie Parker play a solo, he's in a place of beauty. It's not just a place of chord changes and scales and rudiments like that, which you learn anyway. I tell Students, if they want to become great jazz musicians, they have to strive first to become great human beings.'

(Richardson, Derk, November 1999. Shake the World (Gently), *Jazziz 16:11*, p43-62)

In another interview, for website *All About Jazz*, Haden said of his students:

Well, I want them to come away with discovering the music inside them. And not thinking about themselves as jazz musicians, but thinking about themselves as good human beings, striving to be a great person and maybe they'll become a great musician, and then seeing themselves as musicians, away from jazz, so that they won't be influenced by other jazz people and they'll discover their own music, as if they'd never heard jazz.

(Brannon, Mike, March 2003. Charlie Haden Remembers Tomorrow. Retrieved Feb 2006 from www.allaboutjazz.com/php/article.php?id=160)

Finally, on the subject of being totally committed to the music and conveying this as a teacher, Haden was quoted in a June 2005 interview with Fred Jung, again for the website *All About Jazz*, as saying:

To me it's important to play something that's never been played

before. To approach music as if you are playing it for the first time every time you pick up your instrument. To create something that has never been before. To really put your life on the line. I tell my students at Cal Arts that you should be willing to give up your life for your art form. To risk your life for every note that you play and to make every note count.'

(Jung, Fred, June 2005. Q and A with Charlie Haden. Retrieved March 2006 from www.allaboutjazz.com/php/article.php?id=15899)

Charlie Haden has been awarded a Guggenheim Fellowship, the Los Angeles Jazz Society prize for "Jazz Educator of the Year", two Grammy Awards (alongside a multitude of nominations), myriad Down Beat readers and critics poll winners, a Guggenheim fellowship, four NEA grants for composition, France's Grand Prix Du Disque (Charles Cros) Award, Japan's SWING Journal Gold, Silver and Gold awards

3. Country Simplicity

Well, I was involved with country-western music during the beginning of my life from the time I was two until the time I was 16. My parents were on the Grand ole Opry before I was born.

(Jung, F, June 2005. Q and A with Charlie Haden)

When I first heard Jazz, I had no idea what they were doing.

I had no idea what improvisation meant. I just loved the way it sounded. The voicings of the chords were different, but they were very akin to what I was doing in Hillbilly music.

(Davis, Francis, August 2000. Charlie Haden – Bass. Retrieved Feb 2006 from theatlantic.com/issues/2000/08/davis.htm)

The use of the 5th as a repeatedly featured solo note is peculiar to Charlie Haden. I propose that this is related to his country music background, singing harmonies in his family's band (until the age of 15 when he contracted polio, affecting the nerves in his face and throat).

Talking about playing with Ornette Coleman with relevance to his country roots, Charlie Haden told interviewer Francis Davis:

I had to learn right away how to improvise behind Ornette, which not only meant following him from one key to another and recognizing the different keys,

but modulating in a way that the keys flowed in and out of each other and the new harmonies sounded right.

I really welcomed the challenge because it meant using my ear, like when I was singing country music with my family on the radio as a child in the Midwest, and I had to know all the harmony parts – mine and everyone else's – if we were going to blend. There was no such thing as 'I don't know them', you had to know them..... (italics added)

(Davis, F, August 2000. Charlie Haden – Bass)

Musical evidence of Haden's country roots can be found in one of his most celebrated solos, on 'Ramblin' from Ornette Coleman's *The Shape of Things to Come* album, recorded in 1959. In this solo, Haden draws on his country background by quoting snatches of Folk Tunes – 'Old Joe Clark', 'Fort Worth Jail' and 'Jesse James'.

Using the 5th can also imply a strong folk-like drone sound, especially when used in conjunction with the tonic. This is a sound integral to country music and can be heard on almost all of Charlie Haden's solo Bass excerpts, for example – 'Taney County' (from *American Dream* CD).

Used so low in the register, the 5th takes on a stronger identity than if it is used in the cello register or in the thumb position area of the Double Bass (two octaves up from where Charlie Haden uses it).

Haden's lower register approach also gives his notes maximum structural significance, with thirds, fifths and sevenths becoming not only featured solo notes, but also chord inversions while at the same time conveying a certain naïve simplicity for using those notes so low (as if to suggest an ignorance in voicings and registers). In fact, it is one of his signature originalities.

With regard to the above, Charlie Haden said:

The discovery of one's art is a very complex thing. I definitely know I had a head start when I was a kid, being around people like the Carter Family and Chet Atkins and Roy Acuff, because people like that taught me right away the value of simplicity, directness and honesty. If you have true honesty you have true originality.

(Davis, F, August 2000. Charlie Haden – Bass)

4. Charlie Haden's Sound

Charlie Haden has among other things, a unique and instantly identifiable sound. This is partly through the use of traditional gut strings, and partly because of his extraordinary 'Guillaume' French bass, and partly because of the way he pre-hears his notes coming out.

Here is what some others think of the sound Charlie Haden makes on his instrument, and also what Charlie Haden himself has to say about the idea of sound production in general and also specifically pertaining to himself.

Haden has a large warm tone, subtle vibrato, richness and manipulations of which are central elements in his improvisational vocabulary. In contrast to most Jazz Double Bass Players of his period, Haden is concerned with simplicity and traditional conceptions of accompaniment, rather than weaving intricate underpinnings and producing horn like solos.

(Kernfield, Barry (ed), 2002. *Grove Dictionary of Jazz* (2nd ed, vol II). London: MacMillan, p123)

With a tone that has to be the ultimate blend of wood and humanity, he gives us a sense of what the full idea of 'Bottom' can really mean. Charlie has got the feeling of what has happened in this country over the last half century, and it is there to hear in his feel. He has absorbed it deeply and profoundly, all of it, from Blues to Country

to Pop, Jazz and Rock, all manifested in a Jazz sound with
a Jazz insight.

(Metheny, Pat, August 1996. In Praise of Charlie Haden. *Bass Player*, 7:8, p45)

In technical terms, Haden isn't a virtuoso. His virtuosity
lies on a higher level -- in an incredible ability to make the
double bass 'sound out'. Haden cultivates the instrument's
gravity as no one else in jazz; with an unfathomably dark
resonance and an earthiness of timbre, endowing even
apparently 'simple' lines with an affecting quality. He is
a master of simplicity.

(Berendt, Joachim-Ernst, 1997. *The Jazz Book - From Ragtime to Fusion and Beyond* (6th
ed). New York: Lawrence Hill Books, p234)

His looming, sonorous, shivery bass tone always seems
To have a hellhound on its tail.

(Giddins, Gary, 1998. *Visions of Jazz*. New York: Oxford University Press, p22)

Haden talked about sound to Ken Burns, in his interview for Burns' documentary series
Jazz, in December 1996.

The great bass players, right before Jimmie Blanton, the bassist
that was with Duke Ellington, one of the bassists, but I feel that

was the best one, his name was Wellman Braud. And he had this unbelievably beautiful deep sound on his instrument. The other bass player that I really admired before Jimmie Blanton was Walter Page who was the bassist with Count Basie. Both of these bass players ha, brought to the instrument the sound what I call of the rain forest, the wood. You know, you see these giant redwood trees and that's what I try to do to get my bass to sound like these beautiful trees, you know, the wood. That the maker originally intended, that's what they intended the bass to sound like.

(Burns interview)

Charlie Haden again, in an interview for *Jazziz*:

A lot of musicians forget there's a part of them that's gentle and tender and soft, but all the guys who had these great sounds on their instruments like Hank Mobley, man, he never forgot about tenderness and warmth. He had it in his sound. In all these great musicians you hear this whisper, like in Bird's reed....'

(Richardson, Derk, November 1999. Shake the World (Gently), *Jazziz* 16:11, p43-62)

5. Overview of Analysis.

In analysing these solos, I needed to arrive at a template that I could apply to all. I broke each solo down to three component parts:

1. Note choice. Pertaining to the melodic, harmonic, diatonic choice of notes or sequences, specifically relating to pitch.

2. Rhythm. How Charlie Haden uses all aspects of rhythm in his solos, namely what subdivisions are being used at any time, how the bars are divided by those subdivisions, and how they affect the 'feel' of the solo.

3. Modes of Expression. This section includes all dynamics used, including note length and velocity, slurs, scoops, slides, vibrato, extraneous dynamics like finger clicks, hammer ons and offs, and the various combinations of the above. It also includes register and actual sound, as determined by string choice, lack of amp and so on.

6. Expansion and Contraction Concept

Whilst transcribing, I started to notice a pattern emerge in the rhythmic feel. I noticed that what I was hearing was in fact easy sounding, but much more complicated to write. I also noticed that the phrases would speed up and slow down in rhythmic frequency, which sounded to me as if they were expanding and contracting, much like someone breathing!

Below are some examples of this and other aspects of Haden's rhythmic vocabulary.

Rhythmic Phrasing

At some point in all of these solos, Charlie Haden gives the illusion of a very loose and easy rhythmic phrasing. It sounds almost as if he is freely playing a phrase, and superimposing it on top of the form wherever it falls, and then adjusting to come out at the right place at the closest down beat.

Actually, the opposite is true. Haden is playing very much within the pulse. He is adept at dividing the pulse metrically, consecutively utilising different subdivisions of the quarter note.

In short, Haden is so skilful at playing with the beat, that a relatively simple phrase under close scrutiny reveals great rhythmic complexity, as the following examples show.

Fig.1

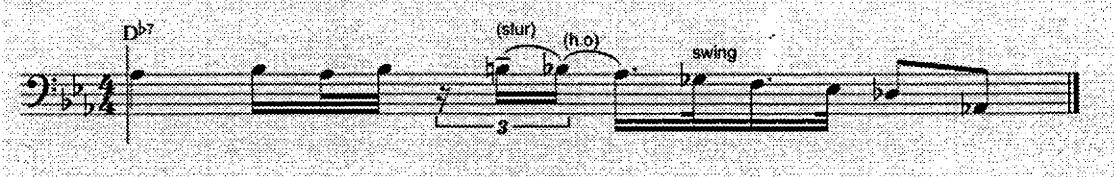
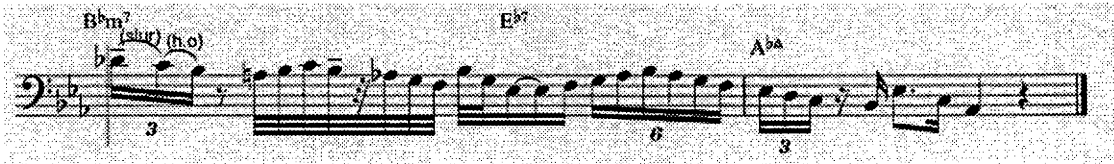


Fig.2



Figures 1 and 2: examples of free sounding phrase being very much within the pulse.
(‘You Don’t Know What Love Is’)

Haden’s ability to use rhythmic complexity is particularly evident in his soloing on the ballads in this folio.

Fig.3

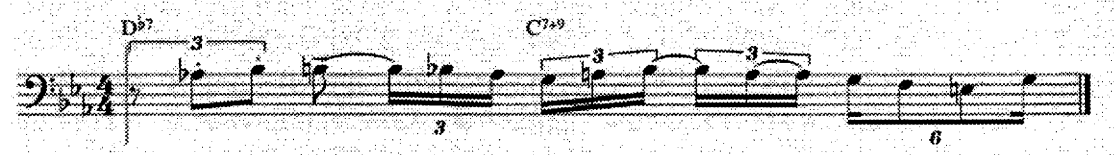
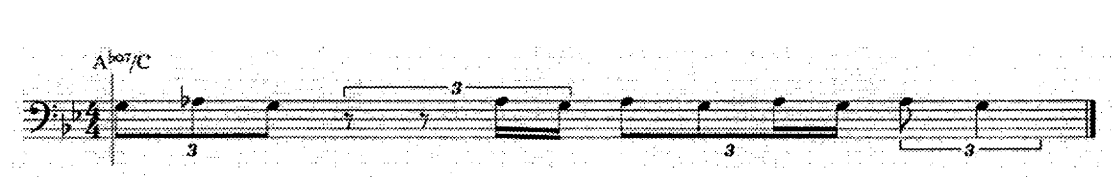


Fig.4



Figures 3 and 4: examples of simple sounding phrase, complex rhythmic subdivision.
(Fig 3. ‘Very Thought of You’, Fig 4. ‘Twilight’)

Expansion and Contraction

Haden also uses contrary rhythmic movement in phrasing, namely speeding up and then slowing down or vice versa. He does this over a long phrase, or a series of phrases, or even within a single bar. I call this ‘expansion/contraction’ because that’s what it feels like to me, but it could just as easily be called ebb and flow or acceleration/de-acceleration, expansion being de-acceleration or slowing down the frequency of notes, and contraction being the acceleration or speeding up of the frequency of notes. This expansion/contraction would be more obvious, and simpler to analyse, if he were to play straight 8th notes to 8th note triplets to quarter notes to quarter note triplets and then the reverse. However, Haden uses the expanding and contracting technique in a more subtle way, utilising dotted notes to triplets for example, so that one is hardly aware that there has been any subdivisional shift.

Fig.5



Figure 5: example of expansion/contraction/expansion.
(‘Twilight’)

Haden also uses syncopation to delay notes and generally place things in an unexpected way.

Fig.6



Figure 6: example of delaying a key note in a phrase.
(‘Twilight’)

Melodic simplicity

Haden uses these rhythmic techniques in conjunction with a melodic simplicity. His note choices are often very diatonic, and sometimes so simple that you find yourself delighted by a melodic phrase that is actually a straight scale.

Fig. 7

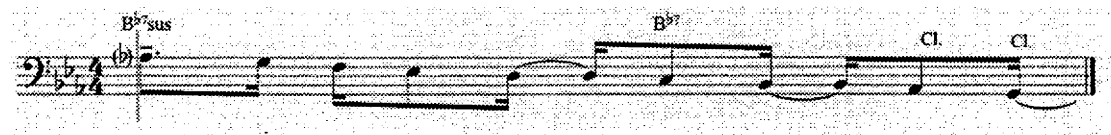


Figure 7: example of diatonic scale with rhythmic variation.
(‘Danny Boy’)

These two factors, (simple melodic simplicity and rhythmic complexity), when put together result in a unique soloing sound, with the ear being lulled by the simple melodic nature of the solo, but at the same time drawn in and held, fascinated by the surprises in the timing and the constant gentle rhythmic pushing and pulling.

7. 'Our Spanish Love Song'

Transcribed from *Beyond the Missouri Sky*

With Pat Metheny.

Recorded 1996

Released February 1997

Verve catalogue no. 537 130

Note Choice

The solo seems to start one bar before the beginning of the form, flowing seamlessly from a bass line into a solo, with the note on the first beat of the bar being a low Ab (a first inversion as well as a solo note) underneath the F Minor chord. The opening idea is a really a scalar sequence that harmonically travels the F minor scale, taking into account the change to Bb minor for the following four bars with an A natural in Bar 5, accommodating the F7 chord there.

The sequence then continues in Bb Minor for the next three bars with once again the major third of the dominant chord (this time C7) making an appearance in the fourth bar, taking us harmonically back to F minor, for the same harmonic and diatonic sequence as the first four bars. This time however, the idea is articulated up one octave, lending an urgency to it. Also the A natural (indicating a change to the F dominant chord) is reached a bar earlier and utilised in both bars 12 and 13 to prepare us for the Bb minor winding down sequence beginning at bar 14.

Notes of interest in this very short solo are to be found at bar 17 with the use of a flat 9 (assuming that he is hearing an F7 at that point) on the first beat, and then the last two notes of that bar being an Ab and an F# suggesting an altered chord leading to bar 18.

He favours the 5th as a starting note in bars 13, 14, 18 and 19, with the most interesting being the first note at bar 18, The note sticks out rather, mainly due to it's register, making it a 2nd inversion of Bb minor as well as a melody note in the solo. Whatever the effect, he meant to play the 5th at that point as it is a choice that comes up in other solos also.

He follows a fairly diatonic note choice from bar 14 through to the end of the solo at bar 21, with an interesting choice of the A natural over the Bb minor chord as the first note in bar 14. He repeats the figure utilised in the 2nd half of bar 14 in exactly the same place at bar 18. The chord is Eb and the sequence is a triplet descending triad from the 5th.

Rhythm

Triplets feature quite heavily in this solo, short as it is. In the first group of 3 x 4 bars, he uses triplets as a climbing device for the first two bars in each of the four, and then changes the rhythm for the last two bars of each successive 4 bar lot, so that each one is slightly different.

He displaces beat one at bar 14 and again at beat one of bar 16.

Modes of Expression

One of Charlie Haden's signatures is achieving an audible finger click while playing notes on the low E string of his bass. This happens when he is walking as well, not only while soloing. So for the first three bars of the solo, while he is down low in the register of the instrument, one can hear the clicks for the first three bars, adding a percussive edge to the

low notes. Another dynamic that Charlie Haden likes to use is playing with the length of notes in a repetitive phrase. This is very subtle but effective nonetheless in holding our attention. Take a look at bars 6, 7 and 8. The first triplet at bar 6 is played short, held, held, then the next held, short, held, then the third bar it's short, short, held. Another layer to peel back! Notice that in bars 10 and 11 he plays the same harmonic idea up a 5th, and this time the treatment is all legato. Perhaps this dynamic is peculiar to the A string in the same way finger clicks are to the E string!

There are also some vibrato points, notably the first note in bars 10, 12, and 18. Apart from that, this solo is remarkably free of slurs, turns, and hammer-offs.

OUR SPANISH LOVE SONG

CHARLIE HADEN

BASS GUITAR

6 F_M G_M^7 C^7 F_M

BASS

10 F_M C/E F^7/E^b D^b F^7

BASS

14 B^b_M E^b7 A^b D^b G^b G^b C^7 C_M^7 F^7

BASS

18 B^b_M E^b9 A^b9 D^b9 G_M^7 C^7 F_M^7 G_M^7 C^7

8. 'Waltz for Ruth'

Transcribed from *Beyond the Missouri Sky*

With Pat Metheny

Recorded April 1996

Released February 1997

Verve Catalogue no. 537130

Note Choice

This solo is a little different from the others, in that it is in 3/4 and also moves along at a reasonable pace (mm=169). Charlie Haden sounds completely unfazed by the tempo and still manages to express his unique sound and style.

As can be expected at the increased speed, and also with the cyclic fourths nature of the harmony, he returns to the same chord position note a great deal. He starts on 3rd a staggering 22 times. See bars 2, 3, 5, 6, 7, 13, 14, 21, 24,, 27, 31, 35, 40, 42, 43, 45, 46, 53, 54 55, 56 and 57. He uses 5ths in a similar way in bars 36, 37, 38, 39.

He likes flat 9 on dominant chords for colour - see bars 14, 20 ,36 ,38 ,42, and 52.

There is a very elegant example of taking a motif through the harmonic changes at bars 26 to 29. Haden makes good use of an inverted arpeggio figure in most of his solos in this folio, the notes being positioned in ascending order 3, 5, tonic, 9, 3rd. In this solo he does this at Bars 33/34, 43, and in a minor key derivation at Bar 21.

There's a quote too, 'Blue 7' at bar 61!

Apart from these things, the solo is in fact once again very diatonic in nature, and this time quite scalar too.

Rhythm

With the exception of bars 49 and 50, where he seeks to continue a motif through the changes, bars 5, 6 and 7, and the obvious 4/3 subdivisions, no two consecutive bars carry the same rhythmic choice. He even breaks up the 4/3 repetition with a short last note at bars 52, and 59 .

Notice the feeling of ebb and flow, expansion and contraction from the very beginning, with a pause after an initial entry at bar 3, then a gaining of rhythmic intensity to the introduction of the 4 over 3 figure, right at bar 8, after which we rest for breath at bar 9, then gaining momentum again to bar 16, where the brakes are applied and we gather breath for the next half of that chorus. Notice also at bar 17, the rhythm is the opposite to that used at bars 5, 6, and 7. There is more contraction or gaining momentum from 17,18 and 19 with a slight expansion - or slowing, at bar 20, before speeding up again at bar 21 to a small hiccup (intended) at 22, speeding up again 23 and 24 and then expanding slowly over the next 4 bars to 29 where it slows down further to take us to the end of the first Chorus.

Bar 32 has a sense of gathering energy for the next part! Using the same rhythmic phrase at bar 33 as he did at bar 7 to kick himself into the 4/3 figure, Haden then proceeds through the next 7 bars with that 4/3 pattern, coming to a logical rest at the eight bar mark, or Bar 41. It's only a brief lull however, and he accelerates again to the second highest note of the

solo at Bar 44 and rushes on to the highest at Bars 45/46, before slowing proceedings at bars 47/48 with a series of five quarter notes.

The last quarter of the solo, - bars 49/50, see one of the only times he repeats a phrase, then the precursor to the 4/3 figure (as at Bars 7 and 33), then the flow of that particular rhythmic idea for the next 5 bars, tempered with a short last note at Bar 52. From bar 57 there is a marked slowing with minims at Bar 58 and 63, with the last bar signalling his return to the role of walking bass.

This solo can be delineated into four quarters, with the climax occurring at the end of the third quarter, following a general golden mean principle.

Modes of Expression

With the increased speed of this piece, there is obviously less room for the subtleties of expression that Haden normally brings to any solo, however he does manage some in the form of slides, note emphasis, a hammer-off, and even his trademark vibrato. See bars 10, 45 – 46 for slides, and bars 17, 19, 22, 25, 34, 45, 46, 61 for note length emphasis, in this case noticeably held a little longer and played a little harder.

The hammer-off is at bar 23 and some the vibrato at bar 44, breaking the mould in as much as it's the second highest note, not the highest.

(2-25)

WALTZ FOR RUTH

BASS

5

9

13

17

21

25

29

33

37

41

45

49

53

57

61

Chords: $Gm7$, $C7(b9)$, $F\Delta$, $Dm11$, $Gm7/C$, $C7$, $F\Delta$, add^b , $A\Delta$, $D7$, (add) , $G\Delta$, $Fm7$, $Bb7$, $Fm7$, $Bb7$, $E7\Delta$, $Cm11$, $Fm7$, $Bb7$, $Bb7$, (add) , $E7$, $A\Delta7$, $A\Delta7/D\Delta$, $Gm7$, $C7(b9)$, $B7$, $Bb7sus$, $E7\Delta$, $F\Delta$, A , $Gm7$, $C7$, $F\Delta$, $Dm7$, $Gm7$, $C7$, $F\Delta$, $F\Delta$, $A\Delta7$, $D7$, $G\Delta$, (add) , $Gm7$, $C7$, $Fm7$, $Bb7$, $Fm7$, $Bb7sus$, $Bb7$, $E7$, $A\Delta$, $D\Delta$, $Gm7$, $C7$, $B7$, $Bb7sus$, $E7\Delta$

The bass line for 'Waltz for Ruth' is written in 3/4 time with a key signature of one flat (Bb). It consists of 61 measures, grouped into 13 measures per system. The notation includes various chords and melodic lines with fingerings (4, 3, 1) and articulation marks (accents, slurs). The chords are: $Gm7$, $C7(b9)$, $F\Delta$, $Dm11$, $Gm7/C$, $C7$, $F\Delta$, add^b , $A\Delta$, $D7$, (add) , $G\Delta$, $Fm7$, $Bb7$, $Fm7$, $Bb7$, $E7\Delta$, $Cm11$, $Fm7$, $Bb7$, $Bb7$, (add) , $E7$, $A\Delta7$, $A\Delta7/D\Delta$, $Gm7$, $C7(b9)$, $B7$, $Bb7sus$, $E7\Delta$, $F\Delta$, A , $Gm7$, $C7$, $F\Delta$, $Dm7$, $Gm7$, $C7$, $F\Delta$, $F\Delta$, $A\Delta7$, $D7$, $G\Delta$, (add) , $Gm7$, $C7$, $Fm7$, $Bb7$, $Fm7$, $Bb7sus$, $Bb7$, $E7$, $A\Delta$, $D\Delta$, $Gm7$, $C7$, $B7$, $Bb7sus$, $E7\Delta$.

9. 'Danny Boy'

**Transcribed from *Steal Away*
With Hank Jones
Recorded June 1994
Released April 1995
Verve catalogue no. 527 249**

The Old Hymns I sang when I was a kid came over from Ireland and
Scotland and England and France, and went into the Appalachian
mountains and the Ozark mountains where I was raised.

("The Many Sides of Charlie Haden" Bass Player 7:8 August 1996 p47)

Note Choice

The first thing one notices is that Haden is playing an alternate melody to this tune, rather than a solo over the changes. This is a good example of his 'country simplicity' in as much as you can almost hear him singing this melody as he plays it, and because it is a diatonic melody, it causes some interesting tensions with the chords underneath. The ear doesn't really notice this however, as the melody that he plays is so coherent and strong.

The solo starts on the tonic and then stays very much in Eb as the chords change underneath, with tensions like the major 7th at bar 3, and then a sharp 5th in the 2nd half of the bar. In fact, the solo stays diatonic to the Eb major scale up until bar 7, where there is a small turn incorporating the E natural, after which it resumes its diatonic nature until bar 10, where a Db makes it's appearance as a flat 7th over a dominant chord. Back to Eb major

scale, with an Ab note on a G minor chord, which is not a glaring wrong note only because we are caught in the melody spell, and it is a passing note. The actual Danny Boy melody is then taken up at bar 13 through to bar 15. He becomes a bass player again for the rest of bar 15 and the first half of bar 16 (playing the tonic notes of each chord) before launching into the melody again with the anacrusis in the second half of bar 16 going through to the end of bar 19.

At bar 20, he comments on the preceding section of melody in a most soulful way, but interestingly, still maintains the diatonic Eb nature causing the D note over the Ab chord to become a sharp 11th and the Bb note over the G7 to be a Sharp 9th, where one could reasonably expect to hear a B natural or major 3rd. At bar 22, he doubles each note to really spell it out, then repeats the phrase in the first bit of bar 23, adjusting the Ab to an A natural to spell out the dominant major sound of the F7. By doing this however, he starts the phrase over the F7 chord with a Bb or suspended tension, whilst maintaining the double note idea from bar 22.

There follows perhaps the high point in the solo over the next two bars, with a completely diatonic run down the Bb7 scale starting on the VIIth in bar 24, and then an exultant V, I, II, III, IV, V (just like a hymn!) to reach the high point of the solo in the middle of bar 25. He then drops down to the C or third of the Ab chord at bar 26 still using the Eb arpeggio with a Db as a passing note. He's not quite done however, as there is a suggested enclosure, then a delayed note (B natural) over the next four chords -- A diminished, Eb over Bb, B diminished then C minor, -- building up to the Eb note at the beginning of bar 28,

whereupon he finishes his solo with the last part of the melody in beautiful and lyrical simplicity.

Rhythm

The first two bars are pretty straight, with an eighth note triplet appearing in the third bar before it starts to get rhythmically interesting at bar 4. One can see that he is taking very similar phrases and breaking them up by using different rhythms. This solo could easily have been played as straight quarter and eighth notes. It is made much more dynamic and mesmerising, though, with the rhythmic variation. There is some suggestion of a double-time feel at bar 9, at bars 23 through to 25, and again at bars 26 and 27 after the half note at the beginning of 26. A really great example of how to make a descending scale much more interesting is found at bar 24 with the delayed and syncopated treatment causing the tension required for the following bar's ascending Eb figure to be such an effective release. A seemingly simple sounding solo belies the sophisticated nature of the varying subdivisions that become clearer on the printed page.

Modes of Expression

This solo employs a few different modes of expression, in the form of hammer-ons, hammer-offs, grace notes, trills, scoops (up), slides (down), different individual note lengths and emphases, finger clicks, and Haden's individual vibrato. One can hear the faint hammer-on at the end of bar 5, followed immediately by emphasised notes in the next bar. More of those in bar 3, and a finger click at the end of bar 5. A very beautifully executed

trill or embellishment at bar 9 is followed by a scoop up to the key note of the first half of the solo, which rests briefly with the minimal but still audible vibrato that Charlie Haden uses by moving the finger of his left hand marginally and comparatively slowly. He then uses a slide and a hammer-off in the next phrase, perhaps more evidence of his country upbringing, as this sort of phrase is common to guitar playing in that idiom.

He employs a slide and a scoop at the end of bar 20, followed by a very short note in bar 21 that remains all on its own for the entire bar. There are more emphasised notes at bars 23 and 24, and two more finger clicks at the end of bar 24. A small vibrato at the high point note in the middle of bar 25 is a signature of his, getting to the highest note in the phrase and then using vibrato on it for added emphasis. He plays a grace note at the end of bar 26 to aid in the double time feel and also help spell out the chord, then back to simplicity and only four emphasised notes at bars 27, 29, and 31 before the solo is over.

This solo is very melodic and lyrical and true to the hymn-like nature of the piece.

TIME SOLO STARTS (3:14)

DANNY BOY FEAT. HANK JONES

BASS

5

9

13

17

21

25

29

E^b 8^bsus (H.O) E^b7(d3) A^bΔ G_M F_M7 8^b7 3

E^b 3 G⁷(+5) C_M 3 8^b7(+11) 8^b7

E^bΔ 8^b(+5) (SCOOP) E^b7 (vib) (SLIDE) A^bΔ G_M F_M7 D^b9 3

E^b/B^b C_M F_M7 8^b7 E^b A^b/B^b E^bsus 8^b7

E^bΔ G⁷(+5) 8^b/A^b 8^b11 E^b/B^b C_M F_M7 A^b7 (SLIDE) G⁷ (SCOOP) 3

C_M7 C_M7/B^b B^b/A^b G_M7 C_M7 F⁷(b9) 8^b7sus 8^b7 3 CL CL

E^b G⁷(+5) vib. A^b A^o E^b/B^b 8^o C_M F⁷ D^b9 3

G_M C_M7 F_M7 8^b7 E^b E^b/B^b 8^b7(+5)

10. 'Twilight'

Transcribed from *Night and the City*

With Kenny Barron

Recorded September 1996

Released March 1998

Verve Catalogue no. 539961

Note Choice

This solo has a very varied and colourful note choice compared with 'Danny Boy' or 'Waltz for Ruth', due in part to the more complex harmony employed in Kenny Barron's 18 bar composition.

Haden starts on the 5th, or G over C minor, spelling out in the first bar the C minor arpeggio before moving to the tonic and first three notes of the Db major scale in the next bar. He breaks the diatonic mold however, in bar 3, by playing an E natural, or natural 2nd in the context of the D-7 chord. The ear tends to hear an Eb at that point, especially as three notes previously, he played an Ab or flat 5, suggesting a half diminished chord. He likes it enough, however, to use it again in the same spot 18 bars later, at bar 21. At bar 4, he uses the flat 9 major 3rd sound. Haden likes this sound for this chord and uses it again at bars 13, 16 and 18.

He uses an Aeolian scale in bar 5, teasing out the F and E naturals and ending the phrase on an E natural which suddenly just became the minor third in bar 7. Bar 8 sees the use of a bebop scale with the insertion of the Ab note into the D minor scale on the second beat.

Haden acknowledges the chordal tension and release in bars 9 and 10 by picking two colour

notes – the Ab and the B natural, both chord tones in this case, resolving to the 5th or G, then down to the major third (E natural) over C major. Interestingly, there's some doubling of harmonic ideas in this solo, as can be seen at bars 10/11 and 28/29, C major going to F minor, and the F minor bar starting with the low Ab or first inversion at both bars 11 and 29 after a similar grouping of notes in bars 10 and 28.

Bar 12 sees a tension/release device in the suspended Eb over Bb7B9B5 chord. This suspension also occurs again at bar 18, and also at bar 34 - this time with a b9 rather than the more conventional 11th or 4th. Moving to bar 16, there is a chromaticism in the form of a Bb note in the B7 alt phrase. Another doubling occurs in bar 17, this time with a melodic motif repeated up the octave over the E major chord which is a resolution point in the tune. Bar 18 sees the major third /flat 9 note choice as mentioned earlier. Also the first note of the next chorus of solo is the Eb at the end of that bar. No surprises in the next few bars, but there is an interesting chromatic note choice in the climb up at bar 22, with a diminished blues scale for the first four notes followed by an A natural as a passing tone to the B natural on the last beat.

Bars 23 and 24 see the melodic high point of the solo, with the flat sixth making a major appearance over A minor. The flat ninth or Ab at bar 26 is continued in bar 27, with that phrase sounding a little like a bird call, or a classical trill slowed down. A similar harmonic sound at bars 28 and 29 to that found eighteen bars earlier at 10 and 11 and then it's time to retire graciously but with a quote from George Benson's 'This Masquerade' from bar 33 to 35.

Rhythm

Rhythmically, the bass solo in 'Twilight' is complex, with no two bars quite the same.

There is a sense of rhythmic ebb and flow in Haden's solos,. He starts this one mundanely enough, but then draws your ear in at bar 5 with the across-the-bar triplet figure which manages to sound like a metric modulation. He maintains it with a delayed resolution in the next bar on beat one, followed by a flurry of note activity at bar 8, before slowing proceedings again at bar 9.

At bar 10, there is a melodically very Baroque figure, with an anticipation before bar 11, followed by another flurry of 16th notes, but the brakes go on halfway through the bar, and there's a pause. Please note that the melodic idea in bar 14 is continued down a minor third in bar 15 but with a different rhythm. Bar 16 sees a 'Haden'ism in the form of a relatively simple and scalar phrase made much more aurally interesting with the use of syncopation, so that the notes just do not fall where you think they will. Bar 17 sees a resolution for the first half of the solo, with a melodic motif at the beginning bar 17 which is repeated in the second half of the bar, not only an octave higher but once again with a different rhythm.

Bar 18 is the preparation for the second half of the solo that really starts really at bar 19, but it is interesting to note that with the use of a little syncopation, the penultimate note in that bar (F) makes you wait for the next note (Eb). This is interesting because that Eb is not only anticipated but also the first note in the second half of the solo. Haden doesn't allow you time to ponder this however, as it is followed immediately by a triplet figure that is melodically grouped in such a way as to suggest metric modulation again. Bar 22 sees a

quarter note triplet across the middle of that bar, the solo speeding up a little in the following two bars, slowing down a little in bar 25 before the 16th notes in bar 26. What is interesting about this is that Haden does the same thing rhythmically in bar 8, which is at the same point in the composition first time around. It is as if he is willing to repeat himself at the same point in the form some 18 bars later, but never in the bar next door, except for the last two bars! Bar 27 is a resolution bar for the 18 bar form and it is a wonderful little figure he comes up with here. There's a displaced beat in bar 31, but otherwise no more surprises before the end of the solo.

There are two things of note. Firstly the underlying feel for this tune is a bolero, which is very predominant on two of Haden's later CDs, *Nocturne* and *Land of the Sun*. Secondly, in this solo the sense of rhythmic activity is increasing and then decreasing, so that one gets the feeling of an ebb and flow within the solo. A good example of this is found at bars 14 through to 17. Bar 14 starts with a rest then the last two notes of the quarter note triplet go to dotted eighth and sixteenth notes for the rest of the bar with the motif resting on beat one of bar 15. The motif is played again, this time down a minor third with the first bit now played as an eighth note triplet then once again dotted eighth and sixteenth notes, but the impression of slight acceleration has been introduced. The clever use of syncopation then makes the next phrase feel as if it is gathering speed as it rushes down the hill, into a sixteenth note run taking us into bar 17, the last two bars of the form, and a slower short motif that is repeated up the octave in the same bar, as I mentioned earlier. Further slowing occurs in bar 18. This speeding up and slowing down, expanding and contracting, is noticeable in this solo, and in 'You Don't Know What Love Is' and 'The Very Thought of

You'. While he makes it sound as if the phrases are played lyrically and outside of the pulse, in fact the opposite is true, he plays all the notes within the subdivisions of the feel.

Another rhythmic device Haden uses is to follow an 8th or quarter note triplet with dotted 8ths, a sort of micro expansion and contraction in itself. See bars 1, 4, 14, 15 and across 31 and 32.

Modes of Expression

In this solo, Charlie Haden utilises fewer modes of expression than in 'Danny Boy', for example. He applies emphasis to the three notes in bar 2, and then in bar 3 makes the second to last note a short one, utilising the tenuto/staccato/ emphasised note. Then virtually nothing, until bar 8 where he slides down to the last note of that bar. Another slide down follows at bar 12, then nothing again until bar 23, the high point of the solo. Here we see vibrato on the highest note with a slide down, then another note held with vibrato, and then another slide down in the following bar, bar 24. There's a finger click (low E string) and some more tenuto at bar 29, then a series of longer notes with vibrato, five in all, at bars 30, 32, 33, 34 and 35.

Slim pickings, but I think the difficult form is taking up a lot of his attention.

(7:30 INTO TUNE)

TWILIGHT

BASS

5

9

13

17

19

23

27

31

35

CH

D^b

DM7

E7^{b9}

E7+

AM

B^o

C[#]M

DM⁹

G7^{b9} (SLIDE)

A^b07/C

C^Δ

F[#]M⁹

B^b13^{b9}

E7^{b9}

F^Δ

F[#]M¹¹

B7^{ALT}

E

G7^{b9}

(SLIDE) G7

CH

D^b7

DM7

E7^{b9}

AM

(vib) (SLIDE)

(vib) B^o

(SLIDE) C[#]M

DM⁹

G7

A^b07/C

C^Δ

F[#]M

(CL)

B^b7^{b9}

(vib)

E7^{ALT}

F^Δ

(vib)

F[#]M¹¹

(vib)

B7^{b9}

(vib) B¹³

E^Δ (vib)

G¹³^{b9}

G7

11. 'You Don't Know What Love Is'

Transcribed from *Night and the City*

With Kenny Barron

Recorded September 1996,

Released March 1998

Verve Catalogue no. 539961

Note Choice

This solo starts with an 11th or 4th resolving to a 5th in the first bar, a suspension at the very beginning. In bar 2, Haden plays a little motif that keeps being revisited during the solo over different chords. In this context, it is part of a five note phrase spelling out the scale sound of the G7B5. The first three notes get repeated further in: Db, C and Bb. Here they are a flat 5th, perfect 4th (or 11th) and minor 3rd, descending and with a slide between the first two notes and a hammer-off between the second and third notes. Also the five note phrase seems to part of a mini sequence in this bar, spelling out the sound of the G-7b5 going to C7 with the inclusion of an E natural – an F harmonic minor rather than a G locrian. The motif gets used again in bar 4, this time a different key, but still the same tone relationship and also the same slide and hammer-off placement. We see it again at bar 5, this time weighted toward the C7b9 side of the bar, but it's the same notes and slide and hammer-off.

At bar 6, he uses the 5th of each chord to descend from F to Db, the 5th being a sound he particularly enjoys, using it in bar 1, and again at bar 9. Diatonically there are no big surprises in the bars that follow; the motif appears again at the end of bar 11, in slightly different guise, and again at the end of bar 13, although strictly speaking it's only two of the three notes - one tends to hear the third note here anyway as the pattern has been well

established in the listener's consciousness! Again at bar 14, this time with the slide and hammer-off intact, and a chromatic passing tone in the form of an A natural as the last note of the bar going to an Ab, or 5th in the key of Db. The 5th is used again at bar 16 – a C note over the F. The major 7th is used also at the end of this bar to resolve the phrase before going on to the bridge at bar 17.

At the bridge, Haden goes up an Eb major scale, but coming down, he puts in a colour note in the form of an E natural or flat 9th as the last note before landing on Eb or the 5th of Ab.

The next note, Gb, is also a colour note, implying the passing F7 has a flat 9th. Next we see the motif again at bar 19, quickly followed by a bebop phrase with the 5th featuring as a leading note at the beginning of beats 3 and 4 and again beats 1 and 3 in bar 20. D locrian at bar 21, a notable trill or embellishment, and then the 5th again at bar 22. Bar 23 sees the use of a very low G over (or under!) the Db7+11 then Ab under a C7 at bar 24. These two bars sound very stern indeed....

The last eight bars start with Haden playing a low G or 9th turning on the low F and coming back up the F- scale to the 5th, then on the last note of the bar, a chromatic passing tone to the tonic of the next chord at bar 26, a D natural to a Db. The same Db is used in the second half of that bar as a B9 over (under) C7, thereby becoming a tension device that has a delayed resolution in bar 27 to the 5th again. Bar 28 is interesting in as much as Haden continues the tonic Gb from the second half of the previous bar into the next using it as a passing tone that resolves up to G, or the #11, instead of down to F, or the 3rd, a more

normal course of events. A brief but satisfying sequence in the second half of bar 30, over Eb- to Ab7 takes him to the 5th at bar 31, where the same notes used in the motif are employed to end the solo, this time without and slides or hammer-off.

Rhythm

It becomes very clear very early on in this solo that Charlie Haden is used to subdividing the beat and then subdividing it again, and then even further.

He starts with quarter note triplet figure with the second two notes tied, so that it sounds only as two notes, then follows it in the same bar with an eighth note triplet, then follows that with a sixteenth note triplet in the bar. It's not long before we make it to dotted thirty-second notes (bar 4). He implies a double time swing feel to those 32nd notes but pulls in the reins with the last two eighth notes of that bar. There is no ambiguity about that bar, anyway.

Haden is playful at bar 6, playing after the front note of each beat in answer to a descending chord movement played by Kenny Barron. The solo continues gathering momentum at bar 13, going to a very complex grouping at bar 14 – a quarter note, an eighth, a 16th note triplet or part thereof, a group of straight 16ths with a dotted 32nd skip beat, then another 16th note triplet and a solitary eighth note. There's a displaced or delayed note right on beat 2 in bar 16 before he ends the second A section with a kind of a musical punctuation mark (a full stop), a 16th note followed by a dotted 8th on the last beat.

At bar 17, we are at the bridge or B section of the tune. Haden waits for the downbeat of the bar before playing a 16th note run. There are no surprises here or the next bar, but at bar 19 he starts with a sliding blues motif before launching into a bebop phrase of 32nd notes that become 16th note triplets, continue across the bar line into bar 20 where he not only slows things up dramatically with the dotted 8th, 16th and quarter note at the end of that bar but also clears up any ambiguity as to where the pulse might be after such a flurry of notes. This is a very good example of what to the listener could sound like a freely placed 'a tempo' phrase, but is in actual fact an extremely subdivided, within the pulse, run of notes and therefore quite the opposite.

There's another increase then decrease in rhythmic phrasing in the next two bars, then two bars of 8th notes, dotted 8ths and 16ths, and 8th note triplets to end the bridge section. Describing it thus does not do it justice, because with the register he plays these notes in, and the actual notes themselves, this is a powerful statement that sounds very much to me like the drums that accompany a man on his way to the gallows! In this case the gallows of love. These two bars also fall at the golden mean mark, and as such could be considered the high point or climax of the solo. This is an antihero of a climax then, because the notes are all very low on the bass, and quite deliberate, with audible finger clicks on each one. It seems too, as if the major statement was there, because – rhythmically, anyway - the last eight bars pass very uneventfully.

Modes of Expression

This song has a blues influence and so one could expect some slides and other blues oriented expressions, and Haden does not disappoint. He plays a blues-like motif that incorporates a slide and a hammer-off, at the beginning of bar 2, then again at bars 4, 5, 14, and 19. He also plays a slide at bar 13, but this time without the hammer-off. He uses emphasised notes, mostly tenuto, at bars 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 13, 15, 16, 18, 19, 21, 26, 27, 30, 31 and 32. At bar 21, the emphasised notes are just before a trill, a difficult manoeuvre on a double bass! Other points of expressional interest are found at bars 1, 12, 28 and 31 in the form of vibrato. The most interesting thing however occurs at bars 23 and 24 with every single note (and four notes in the next bar) emphasised with a finger click. That's 21 in a row.

YOU DON'T KNOW WHAT LOVE IS

(1-42)

BASS

1 F_m^7 (vib) Q^o (SLUR) (H.O.) C^7 F_m Q^b7

4 D^b7 (SLUR) (H.O.) Q^o C^7 (SLIDE) (H.O.) F_m E^b_m7 A^b7

7 D^b7 Q^o C^7 F_m^7 Q^o C^7 F_m^7 Q^b7

12 D^b7 (vib) Q^o C^7 (SLUR) F_m^7 E_m^7 E^b_m7 A^b7 (SLUR) (H.O.)

15 D^b7+11 C^7 (SLIDE) F_m B^b_m7 E^b7 $A^b\Delta$ F^7

19 B^b_m7 (SLUR) (H.O.) E^b7 $A^b\Delta$ D_m^7 Q^7+9 tr

22 C^{Δ} Q^o C^7 F_m^7 D^b7 C^7

27 F_m Q^b7 D^b7+11 Q^o C^7

30 F_m B^b7 E^b_m7 A^b7 D^b7 C^7 F_m Q^o C^7 F_m (ETC-)

12. 'The Very Thought of You'

Transcribed from *Night and the City*

With Kenny Barron

Recorded September 1996,

Released March 1998

Verve Catalogue no. 539961

Note Choice

The solo starts on the low Bb or the 5th, before introducing a little three note motif that makes an appearance quite a few times. The notes of the motif are G, Ab and Bb, or III, IV and V in the Eb scale. He repeats it at bar 4, this time up one octave, and it comes back to haunt us at bars 17, 18, 23 (key of F) and 29. There is a small Arabic turn at bar 3 using notes from the chord over the Ab minor/Bb suspension that Kenny Barron is playing at that point.

At exactly the same point in the next bar Haden uses what is effectively a B major scale descending to the low G before the Eb at bar 5. This scale taken in context of a Bb7+5 chord paints quite a lustrous picture, using the b9, #5, #11, natural 11, and b9 again. This shows he can play outside the diatonic mould if he chooses, although the next two bars see him choosing diatonic sounds with an inverted arpeggio starting on the 3rd for Eb then a straight run up the D major scale, followed by scale notes 5, 6 and 7 on both the Db7 and C7, emphasising the dominant 7 nature of those chords.

Bar 7 sees a happy little phrase utilising the major 7th, then making a point of the B7th by putting it on beat 3.

Charlie Haden uses a lot of diatonic sequences, similar to exercises for learning scales; however in the context of his solos they become something quite other than an exercise, especially coupled with the rhythmic diversity he gives them, for example Bar 8, and again in bars 18 and 19.

He uses delayed resolution at bars 10 and 11, holding the high G over a D-7b5 at bar 10, a high F in a small diatonic bracket to the Eb over C minor in bar 11, and featuring the high D over the A-7b5 before finally resolving the phrase at bar 13 with a Bb or minor third over G minor. Also at the second half of bar 26, using a high Ab note carried over from the preceding D-7b5, then holding the same note over the G7 before resolving it with a high G over the C minor, but only in the 2nd beat of the bar. So, as the minor II/V/I progression finally resolves, he holds his note until the C minor chord is struck allowing him to land at last!

In bar 14, the 9th of the chord C7 is stated on the low D, before a very diatonic run up C7 and back and up again, this time ending on Eb, the 7th of the F minor chord in the next bar. Bar 16 sees the use of the bebop scale, down and up to the B9 before finding the 3rd of Eb at bar 17. Then a diatonic sequence covering bars 18 and 19 as mentioned above. Haden always makes scalar runs and diatonic passages rhythmically interesting, and these bars are no exception.

The descending chord sequence at bars 21 and 22 sees a mishmash of different runs, there ascending, starting on the 3rd then the 5th then the tonic, then the 5th again dipping down

before ascending once more to a classic 7th to 3rd resolution at bar at bar 23. There is also an enclosure there, leading to a huge bebop descending run at bar 24. The repeated note phrase then is pushed up the octave with an enormous glissando, before exiting elegantly with a quote from the melody at bars 30 and 31.

One final point of interest is that he attempts a double stop at bar 32, but abandons the idea after the third note goes awry.

Rhythm

Of all the solos contained in this folio, this is the one that best demonstrates Charlie Haden's incredible sense of pulse, subdivision and invention. There is a complete paradox between listening to it and seeing it on the printed page. To hear it is to be lulled into a place where the phrases expand and contract and one might be forgiven for thinking that they are being played with a lot of rhythmic freedom. To see it written out, however, is to realise that in fact an enormous amount of it is completely within the pulse of 4/4 time, albeit with a lot of subdividing going on. He places notes in the cracks of beats and uses displacement of beat 1, either through not playing it or getting there early and tie-ing across the bar a great deal. This can be seen at bars, 1, 3, 6, 8, 14, 15, 16, 19, 21, 29 and 31.

He utilises just about every combination of subdivision from 32nds up through 16ths and 16th note triplets to 8th and 8th note triplets eventually to 1/4 notes, not to mention all the dotted variations of 32nds, 16ths, 8ths and 1/4 notes. But this is no metronomic exercise; he mixes it with space, using rests almost as punctuation.

If he has a long phrase to play that means staying on one note for a large part of the bar he will vary that rhythm of that note in an amazingly complex way, as can be seen at bars 9 and 10, and also bars 26, 27 and 28.

Where there is a diatonic run or sequence, the 'easyness' of the note choice is tempered with a rhythmic complexity. For scalar examples see bars 14, 16, 21, 22, and 24 and for sequencing examples see bar 8, and also 18 and 19. He sets up the sequence in bar 18 both harmonically and rhythmically then offers one surprise after another at bar 19 with the displacement of the rhythm, offering temporary relaxation with the beautifully satisfying diatonic run at the end of bar 20 in 16th note triplets, before starting to chop up the phrases again at bar 21. It all seems to be leading to the momentous run of 32nd notes at bar 24, but that too is not all straight ahead, and nor are the two bars that follow.

There is a sense of stopping and starting, pushing and pulling, expanding and contracting with this solo. A good example of this can be found at bar 16, with a downward run paused at the bottom and then again at the top of the phrase, before resolving with a three note motif which is revisited exactly one bar later in a slightly different rhythm, one that is used again to set up the listener with a false sense of "I know what's going on ..."

Charlie Haden uses patterns, both melodic and rhythmic, to catch the ear, then keeps attention by syncopation and variance.

One last point to make about rhythm in this solo is to notice Haden's ability to change the overall 'feel' of the piece from a ballad to a double time tempo, which of course further adds to the stop/start, push/pull, expansion and contraction feeling. An example of this can be found at bar 21 where by the end of that bar Kenny Barron has picked up on it and played it also. The double time feel continues to bar 24 where there is a kind of bass break before reverting back to the ballad tempo feel at bar 25.

Modes of Expression

There are a few different kinds of dynamics in this solo, but the one put to the most use is varying note length. Charlie Haden will play a phrase where every note is the same dynamic, then he will make a note staccato, then the next tenuto, then legato and then vary the three in a phrase. It is a kind of punctuation, and serves to keep our attention in the same way a storyteller will use certain inflections on words, certain emphases, to maintain interest. There is a lot of this in this solo, and it is a very subtle tool. It is particularly effective at bars 9 and 10 and again at bars 25 and 26, where the same note is repeated a lot, and the length of note changes from short to long to short seemingly arbitrarily until the end of the phrase where it gains power and momentum by each note being played long until the very end where the musical point is made (bar 11 and bar 27).

He also uses this dynamic punctuation at bar 16 to emphasise the beginning and ending notes of that particular phrase. He will often use this technique on the last note of a motif, varying the length but still punctuating, as can be seen at bars 18 and 19. Often he will use vibrato as well at these points for added emphasis – see bars 12, 13, and 25.

Haden also uses slurs – see bars 3 and 23 – and he uses a huge slide at bar 26, which is literally the high point of the solo.

Interestingly there are no finger clicks, partly due to the solo being mostly played from the A string up.

THE VERY THOUGHT OF YOU

(6:42)

BASS

4

7

10

13

16

18

Chords: E^bΔ, B^b7+5, E^b, B^bSUS^b9, E^bΔ, A^b/B^b7 (SLUR), E^bΔ, B^bSUS^b9, E^b7+9, D7^b9, D^b7, C7+9, F7, G7/C, F7+11, F7, F#7, /E^b, D⁹, A7-5, C# (vib), C#m/B^b, A⁹, D7^b9, G#m (vib), G#m+5, C¹³, F#7, B^b13, B^b7ALT, E^b, B^bSUS^b9, E^b, B^bSUS^b9.

The image shows a bass line for the song 'The Very Thought of You'. It consists of seven staves of music in 4/4 time, starting with a key signature of two flats (B-flat and E-flat). The notation includes various chords and techniques such as triplets, slurs, and vibrato. The chords are: E^bΔ, B^b7+5, E^b, B^bSUS^b9, E^bΔ, A^b/B^b7 (SLUR), E^bΔ, B^bSUS^b9, E^b7+9, D7^b9, D^b7, C7+9, F7, G7/C, F7+11, F7, F#7, /E^b, D⁹, A7-5, C# (vib), C#m/B^b, A⁹, D7^b9, G#m (vib), G#m+5, C¹³, F#7, B^b13, B^b7ALT, E^b, B^bSUS^b9, E^b, B^bSUS^b9. The solo is marked with a (6:42) time signature.

THE VERY THOUGHT OF YOU

2

20 E^b $B^b \text{ sus } ^b9$ 6 E^b7 $D7^b9$

22 D^b13 $C7^b9$ $F7$ G^bM7/C^b

24 $F7^{+11}$ F^bM7 (VIB) E^b

26 D^{Δ} $G7$ C^M $/B^b$ A^{Δ} A^bM^b G^bM7 $C7^b9$ $C7$

30 $F^bM7 \text{ sus}$ F^bM7/B^b $B^b \text{ sus } ^b9$ $E^b \Delta \text{ add } 2$ $B^b \text{ sus } ^b9$ $E^b \Delta$ $B^b \text{ sus } ^b9$ E^b (ETC-)

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